



BRUCH 布鲁赫

Concerto No.1 for Violin and Orchestra
in G minor Op.26

g小调第一小提琴协奏曲
Op.26



Violino Solo

Violino I

Violino II

Viola

Violoncello

Contrabbasso

ad libitum



EULENBURG

湖南文艺出版社

Max Bruch

Concerto No. 1 for Violin and Orchestra
in G minor / g-Moll

Op.26

Edited by / Herausgegeben von
Richard Clarke

马克斯·布鲁赫

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Op.26

理查德·克拉克 编订



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前言

创作时间与地点:1864—1868年,科隆

首演:1866年4月24日,科布伦茨,奥托·冯·康尼格斯劳小提琴独奏,马克斯·布鲁赫担任指挥

修订版首演:1868年1月7日,不来梅,约瑟夫·约阿希姆小提琴独奏,马克斯·布鲁赫担任指挥

首次出版:希姆洛克,柏林,1872年

乐队编制:2长笛,2双簧管,2单簧管,2大管—4圆号,2小号—定音鼓—弦乐器

演奏时间:约24分钟

马克斯·布鲁赫(1838—1920)最初跟随母亲学习音乐,其母是著名歌唱家和音乐教师。1852年,十四岁的布鲁赫获得了法兰克福莫扎特基金奖,得以去科隆师从希勒^①学习作曲,并向莱内克^②学习钢琴。布鲁赫后来作为指挥家和作曲家均获得了相当的声誉。他去欧洲各地旅行,曾担任过利物浦爱乐乐团的指挥,后来接受了布雷斯劳的一个相同职位。1891年,他被任命为柏林高等音乐学校作曲大师课主任。

虽然布鲁赫创作过多部器乐协奏曲,但这部《g小调第一小提琴协奏曲》仍然是他最著名的作品,今天仍然深受演奏家和听众的广泛喜爱。这部协奏曲经久不衰的原因也许在于它优美动人的浪漫情感的交融(尤其在“柔板”乐章中),以及整部作品自始至终展示的勃勃生气和高超技巧。我们可以从他在1872年写给希姆洛克的信中清楚地看到,他在确定这部作品的最后曲式时花费了大量心思:“从1864年到1868年,我将这部协奏曲至少重写了六遍,在征求过不知多少位小提琴家的意见后才取得最终曲式。”

布鲁赫与约阿希姆在这部作品修改期间的一些来往信件被保存了下来,这些不仅让

① 希勒(1811—1885):德国钢琴家、指挥家、作曲家,最先在巴黎演奏贝多芬的《第五钢琴协奏曲》,1850年创建科隆音乐学院并任院长。——译者注

② 莱内克(1824—1910):德国钢琴家、小提琴家、作曲家,除了创作多部音乐作品外,还为其他作曲家的钢琴协奏曲写了四十多首华彩段。——译者注

我们极其珍贵地了解到了作曲家和最终独奏家之间的合作关系，甚至让我们了解到了对作品属性的描述和最终标题的确定等细节。布鲁赫显然根本无法确定是否能将这部作品称做协奏曲，我们可以从这位伟大的小提琴家微妙而充满同情的回信中看到这一点。“至于你的怀疑，”约阿希姆写道，“我很高兴地告诉你，我认为将它称做‘协奏曲’完全名副其实，后两个乐章已经完全对称展开，超出了‘幻想曲’的范畴。”

不过，这部协奏曲出乎意料地大胆背离了传统曲式。第一乐章是整部作品的一个狂想曲式的引子，首先由独奏声部的类似即兴演奏的琶音乐句开始。与其形成对比的降 B 大调第二主题同样由独奏声部奏出，含有一段较长的歌唱性旋律，通过一系列颤音音型慢慢上行穿过小提琴音区。然后，这部作品继续以标准奏鸣曲式推进，已经呈现出来的两个主题经过一系列展开，直到——不是传统式的再现——开始处的小提琴琶音音型再次出现，充当过渡，将乐曲不间断地直接带入第二乐章，即整部作品的感情和主题核心。

中间的“柔板”乐章——采用了对比式的降 E 大调——以一段感情极其强烈的小提琴旋律开始。这个乐章接二连三地呈现不同主题，前三个主题由独奏声部奏出，第四主题在独奏声部奏出的充满装饰音的三连音音型声中由圆号和木管乐器奏出。“柔板”乐章最后以一个简短的连接乐句结束，将协奏曲带入 G 大调的终曲。终曲中舞曲般的风格能让人强烈地想起匈牙利民间音乐，这可能是作曲家在刻意以音乐向这部作品的被题献人、出生于匈牙利的约瑟夫·约阿希姆表达敬意（在这一点上，布鲁赫的协奏曲走在了勃拉姆斯在其协奏曲终曲中同样以匈牙利风格的元素向约阿希姆表示敬意之前）。乐队演奏几小节，独奏声部进入，奏出这个乐章开始处的主题，并且戏剧性地、强调性地使用双弦和三弦。一个过渡将乐曲带向一个辉煌的主部主题，先由整个乐队奏出，然后由独奏声部通过各种装饰处理奏出。

约阿希姆在被人要求对 19 世纪具有代表性的小提琴协奏曲（即贝多芬、门德尔松、布鲁赫和勃拉姆斯的经典杰作）的特点进行评述时说，布鲁赫的小提琴协奏曲“色彩最丰富、最缠绵”。

理查德·克拉克
(路旦俊 译)

Preface

Composed: 1864–1868 in Cologne

First performance: Koblenz, 24 April 1866; Soloist: Otto von Königslöw; conducted by Max Bruch

First performance of the revised version: Bremen, 7 January 1868;

Soloist: Joseph Joachim; conducted by Max Bruch

Original publisher: Simrock, Berlin, 1872

Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons –

4 Horns, 2 Trumpets – Timpani – Strings

Duration: ca. 24 minutes

Max Bruch (1838–1920) received his earliest musical training from his mother who was a well-known singer and music teacher. In 1852, at the age of 14, he won the Frankfurt Mozart Foundation Prize, which allowed him to study composition with Hiller and piano with Reinecke in Cologne. Bruch subsequently enjoyed a considerable reputation as both a conductor and a composer. He travelled extensively in Europe and was, for a time, conductor of the Liverpool Philharmonic Orchestra, later accepting a similar appointment in Breslau. In 1891 he was appointed to direct a master-class in composition at the Musikhochschule in Berlin.

Although it is not Bruch's only instrumental concerto, his G minor Violin Concerto remains his best-known piece and continues to enjoy wide popularity among performers and audiences alike. The enduring popularity of the concerto lies perhaps in its appealing mixture of romantic sentiment (especially in the *Adagio*) and in its exuberant, virtuosic instrumental display throughout. That Bruch took great care in deciding on the final shape of the work is apparent from his remarks to Simrock written in 1872: 'Between 1864 and 1868 I rewrote my concerto at least a half dozen times, and conferred with x violinists before it achieved its final form'.

The correspondence between Bruch and Joachim that survives from the period of the work's revision, gives us some valuable insight into the working partnership of composer and eventual soloist, even down to details of the work's generic description and final title. Bruch was evidently unsure about describing the work as a concerto at all, as we learn from this subtle and sympathetic response from the great violinist: 'As to your doubts', writes Joachim, 'I am happy to say that I find the title "concerto" fully justified; the last two movements are too completely and symmetrically developed to justify the name "fantasy"'.

The concerto somewhat radically and unexpectedly, however, avoids traditional forms. The first movement is a rhapsodic prelude to the whole work and opens with a quasi-improvisatory arpeggio flourish for the soloist. The second, contrasting theme in B flat major, is again introduced by the soloist, and consists of a long cantabile melody that slowly ascends through the violin's register with a succession of trill figures. The work then proceeds in a more-or-less standard sonata-form pattern. The themes, having thus been announced, are subjected to a series of developments until – instead of a traditional recapitulation – the opening violin arpeggio figures return and provide instead a transition leading without a break to the second movement, the emotional and thematic core of the work.

The central *Adagio* movement – in the contrasting key of E flat major – opens with a violin melody of great emotional intensity. The movement unfolds a succession of themes, the first three of which are introduced by the soloist. A fourth theme is announced by the horns and woodwind against a highly-decorated triplet figure played by the soloist. The *Adagio* concludes with a brief linking passage that leads to the Finale set in the tonic major key of G. The dance-like style of the Finale is strongly reminiscent of Hungarian folk-music which may have been a deliberate musical tribute from the composer to the work's dedicatee, the Hungarian-born Joseph Joachim. (In this respect, Bruch's concerto somewhat anticipates Brahms's similar Hungarian offering to the same dedicatee in the finale of his own later concerto.) The soloist enters after a few bars of orchestral preparation, with the movement's opening theme which makes a dramatic and emphatic use of multiple stopping. A transition leads to a triumphant main theme announced first by the full orchestra and then taken up by the soloist in a richly-decorated style.

Joachim, when asked to characterize the great representative violin concertos of the 19th-century – those successive and enduring masterpieces by Beethoven, Mendelssohn, Bruch and Brahms – declared that Bruch's was 'the richest and the most seductive'.

Richard Clarke

Contents / 目次

Preface

前言

V

VII

I. Vorspiel. Allegro moderato

1 Track ①

II. Adagio

28 Track ②

III. Finale. Allegro energico

50 Track ③

Concerto No. 1

Max Bruch
(1838–1920)
Op. 26

I. Vorspiel Allegro moderato

Flauto 1 2

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

(Eb) 1 2

Corno

(Bb) 3 4

Tromba (D) 1 2

Timpani (G-D)

Violino Solo

Violino I

Violino II

Viola

Violoncello

Contrabbasso

p

a 2

pp

ad libitum

f

rit.

[illegible]

A

13 a 2

Fl. 1 2 *f* *p*

Ob. 1 2 *f* *p*

Cl. (Bb) 1 2 *f* *p*

Fg. 1 2 *f* *p*

(Eb) 1 2 a 2 *f* *p*

Cor. (Bb) 3 4 *f* *p*

Tr. (D) 1 2 *f*

Timp. *f* *pp* *pp*

Vl. Solo *marc.* *ff*

I *f* *p* trem.

VI. trem. *pp*

II *f* *pp*

Vla. *f* *pp* trem.

Vc. *f* *pizz.* *p un poco marc.*

Cb. *f* *pizz.* *p un poco marc.*

EAS 118

32

Fl. 1
2

Ob. 1
2

Cl. (B♭) 1

Fg. 1
2

(Eb) 1
2

Cor.
(B♭) 3

Tr. (D) 1
2

Timp.

Vl. Solo

I

VI. poco cresc. fp f

II fp f

Vla. fp f

Vc. rfa rfa

Cb. rfa rfa

[illegible]

ritard.

42

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

(Eb) 1 2

Cor. (Bb) 3 4

Tr. (D) 1 2

Timp.

Vl. Solo

I

VI. I

II

Vla.

Vc.

Cb.

sf *p*

f *f*

tr

a 2 *4.* *p*

espress. *cresc.* *f*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

51 **Solo** **a tempo**

Ob. 1 *p* *dimin.* *p*

Fg. 1 *p*

(Eb) 1

Cor. *p*

(Bb) 3 *p*

VI. Solo *molto espress.* *sempre*

I *p*

VI. *pp* *p*

II *pp* *p*

Vla. *dolce pp* *p*

Vc. *dolce pp* *p*

Cb. *pizz.* *arco* *pizz.*

57 **ritard.**

Fg. 1

Cor. (Bb) 3

VI. Solo *cresc.* *ff* *ff*

I *cresc.* *mf* *p*

VI. *mf* *p*

II *mf* *p*

Vla. *mf* *p*

Vc. *cresc.* *mf* *p*

Cb. *cresc.* *mf* *p* *arco*

Un poco più lento

62

Cor. (Bb) 3 4

pp

VI. Solo

molto espress.

3 3 5 12

ff

VI. I

VI. II

pp

poco cresc.

Vla.

pp

poco cresc.

Vc.

pp

poco cresc.

Cb.

pizz.

arco

poco cresc.

66

(Eb) 1

Cor.

(Bb) 3 4

espress.

VI. Solo

2da corda

mf

p molto cresc.

VI. I

pp

VI. II

pp

Vla.

pp

Vc.

pp

Cb.

pp